

The HILLANDALE News

JUNE 1980

No. 114

DIE

Neuheit

der

Leipziger

Messe

ist unser

erstklassig.

Aufnahme-

Apparat

zu

17,50 Mark.



POLYPHONOGRAPH-GESELLSCHAFT
GOAN & CO.



DIE

Neuheit

der

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Apparat

mit

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u. Wieder-

gabe,

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zu

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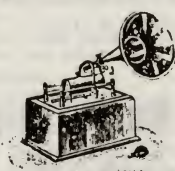
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EDITORIAL

I have often mused on the curious nature of the collecting disease, and in my saner moments cannot but wonder at the various ways in which it afflicts people. There was a time when collectors were considered somewhat eccentric, especially if their subject was outside the established (and expensive) mainstream of Old Master paintings, Chelsea porcelain or whatever. Now, collecting is a fashionable hobby, almost as if the people who buy knick-knacks at antique fairs to grace their Habitat stripped pine tables have found a new way of keeping up with the Joneses. Could it be that it is not the size of the colour telly or the number of X's and L's on the boot of the tinplate motor in the garage that matter now, but rather the number of 'interesting' objects picked up in junk shops and market stalls? If so, are these people really collectors?

Seriously, though, there are collectors in most fields so dedicated as to spend every penny they can lay hands on to acquire a seemingly vital addition to their collection. These are certainly real collectors, suffering chronically and incurably from the 'disease'. They are often to be admired for the detailed knowledge they accumulate on the subject, especially if they pass that knowledge on to other collectors, and for that reason alone should be encouraged, aided and abetted. There are also those who collect things before they become fashionable and expensive (older members of this Society used to pick up phonographs and horn gramophones for next to nothing, when they were just obsolete machines that no-one wanted) and these are equally worthy of admiration. They follow their own instinct, uninfluenced by fashion or the competitive urge, and incidentally help to preserve objects that might otherwise be lost to future generations.

The worst fate that I think can befall any group of collectors is typified by the present state of philately. It is one thing to collect stamps which were purchased to be stuck on to letters, and I can understand that those which never got around to being so used should be the more desirable, but what is the point in buying 'commemorative' issues which we all know are produced purely because a huge proportion will be bought by collectors to mount in albums - a way of increasing Post Office sales without having to sort or deliver any more letters. Does not something cease to be worth collecting when it starts being made specifically for collectors?

This has not yet happened in our own subject, and I suppose is unlikely to since

FRONT COVER

On this month's front cover is a 1901 advertisement for a concern confusingly called POLYPHONOGRAPH-GESELLSCHAFT — no connection, as far as I am aware, with the Leipzig Polyphon concern which made musical boxes and moved into gramophones but never, I suspect, cylinder machines. The FRONTISPIECE shows that the British, too, could come up with some clumsy names; this advertisement appeared in 1904. Has anyone ever seen a Commaninsy?

none of the things we collect have so minimal an intrinsic value as a postage stamp. The nearest we come to philately is perhaps our fascination for needle tins, and I dare say that a brand new 'edition' of a needle tin would cost more to make and market than the old ones are now selling for - and that is rather more than the 12p. or so that you pay for a new postage stamp. On reflection, however, I suppose that needle-tin collecting is beginning to be exploited, for we are being bombarded, it seems, with brand new tins of needles, mostly imported from South Africa, which are sometimes making stupid prices at auction, and you can be sure it is the tins they're after, not the contents. I like collecting needle tins, I must confess, but I try to avoid buying them for their own sake; one used to acquire them incidentally, so to speak, because one bought some needles, or they happened to come with a gramophone, and that is how they should be collected. Or rather, that is how I like to collect them, for others may well think differently, and I cannot honestly say that it is any crazier to spend £3 on a useless empty needle tin than it is to spend £300 on an obsolete machine for playing records that are no longer made.

DOBSON AND YOUNG

by Barry Williamson

I suppose it is inevitable that in some time in the future a computer encyclopaedia will be built somewhere and programmed with every snippet of information, large or small, important or unimportant, trivial or vital, on every subject. At the touch of a button it will produce whatever information you may require. Every subject, such as Dobson and Young, who must be rated as a small part of the history of the gramophone, would be included; until such a facility is available we must rely on human memory and the written word.

Dobson and Young were not inventors, recording artists, or as far as I know, connected with the recording industry at all, but they provided fascinating entertainment to the audiences who were lucky enough to hear them, supported only by a portable gramophone and some carefully selected 78 records. They arose out of wartime interest in music providing entertainment under the E. N. S. A. arrangements and under the auspices of the Council for the Encouragement of Music and the Arts (C. E. M. A.) which was the forerunner of today's Arts Council. They achieved brief fame with some radio broadcasts in the middle 1940s, but their talents were really to be seen in the small meetings held in Service camps, village halls and the like.

Dobson operated the gramophone with an impeccable sense of timing while Young talked in the most general sense about music. Mr. Young, as he preferred to be called, had a pliable face which could produce almost any expression as he talked, be his subject jazz, orchestral, popular or operatic. I remember the saddening face accompanying one of those Vera Lynn records laced with wartime sentimentality, culminating in the dabbing away of an imaginary tear. A moment later he swayed bodily and in perfect time to the growling wah-wah trumpet of Cootie Williams on a Duke Ellington record. Mr. Dobson fitted perfectly into the most professional com-

bination with perfect selection of any point on the record. It is still a mystery to me how he could pick with unerring accuracy any word, musical phrase or other feature where it was situated on the record.

The last occasion on which I heard them perform was in October 1949 during my brief and totally undistinguished Military Career (or perhaps interlude would be a better word).

I suppose that date at the beginning of the l.p. era was just about the last occasion on which two men, however talented, could hope to entertain an audience with such limited equipment, so perhaps their entertainments marked also the end of an era.

INSIDE OUT

Here is the diagram promised in the last issue of a cylinder recorded on the inside.

This appeared in the 'Our Patent Column' of the 'Talking Machine News' in 1904.

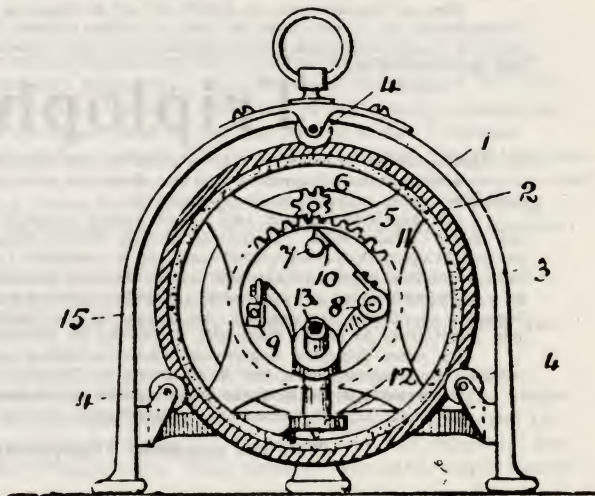
The diagram and text are self-explanatory, but no attempt is made to explain what advantage this system is supposed to give.

Machines designed to take a peculiar size of record seldom achieved great commercial success, and one may doubt whether this patent ever saw the light of day.

Concert cylinders required careful handling at the best of times, and it is hard to see that the Vogel design would not have been far too complicated for the average domestic user of 1904.

Another eccentric Patent of the same date was for a phonograph with eight diaphragms, from a Mr. Clegg of Rochdale.

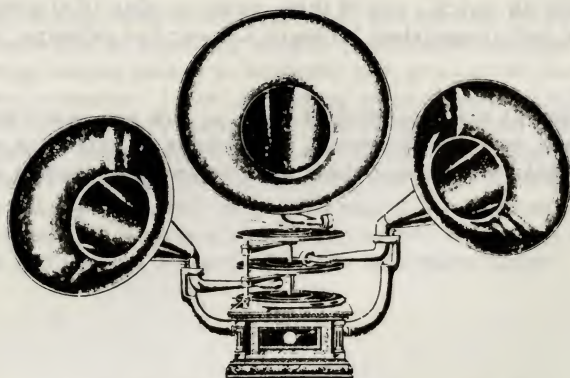
Paul Vogel, Berlin.—



A phonograph in which the sound waves are engraved on the inner surface of the record. The above is a front view of the machine, partly in section. At 1 is the tripod stand, 2 is the drum which runs on six grooved rollers 4, and is driven by clockwork at the back of machine (not shown). The spur wheel 5 is at the back of the drum and is driven by the pinion 6. In the interior of the drum is the driving screw 7, guide rod 8 and rail 9. The carriage slides in the usual way on guide rod 8 and rail 9, whilst the half nut 10 connected to the spring 11 is moved forward by the driving screw 7. 12 is the reproducer, 13 the horn socket, and 15 the record. It is obvious that on this machine only concert records can be employed, and those of a make that will not do for any other machine.



Grammophon.



Mit der fortschreitenden Entwicklung des Grammophons von seinen ersten noch mit mancherlei Mängeln in der Lautwiedergabe behafteten Anfängen bis zu seiner heutigen in Naturtreue, Klangfülle und Tonreinheit von den natürlichen Lauten kaum zu unterscheidenden Vervollkommenung haben sich auch die Verwendungszwecke und mit diesen die Ansprüche an die Leistungsfähigkeit des Grammophones ständig vermehrt.

Eine der Hauptanforderungen bezieht sich auf die Steigerung der Lautstärke zum Zwecke der praktischen Verwendbarkeit des Grammophones als Ersatz für kleinere Orchester in besonders grossen Räumen und im Freien, sei es für Concert-Aufführungen, Tanzfestlichkeiten oder rein wissenschaftliche Demonstrationen. Diesem Zweck dient und entspricht das

Triplophon,

das Ergebnis von uns in genannter Richtung gemachter Anstrengungen und Kapitalsaufwendungen.

Seinem Namen entsprechend stellt das Triplophon einen in Prinzip, Wirkung und teilweise auch in seiner Konstruktion verdreifachten Sprechapparat dar.

Wie obige Abbildung zeigt, setzt sich der Apparat aus dem in einem eichen verzierten Gehäuse montierten sehr starken (3 Feder) Motor, 3 übereinander auf einer verticalen Achse gelagerten 12"-Plattentellern, 3 Trompetenarm-Einrichtungen mit 3 Concert-Schalltönen und je 2 seitlichen T. A. I und einem mittleren T. A. II Messingtrichtern zusammen. — Die 3 Plattenteller werden durch den gemeinsamen Motor in Umdrehung versetzt, bezw. die 3 Grammophonplatten in verdreifachter Lautstärke gleichzeitig zu Gehör gebracht. Je nach Bedarf kann das Triplophon als einfacher Trompetenarm-Apparat oder zwecks Erzielung doppelter und verdreifachter Lautstärke, unter Mitbenutzung der übrigen Plattenteller, Trichter etc. als combinierter Apparat benutzt werden.

Die jedem Triplophon beigegebene Gebrauchsanweisung giebt Aufschluss über das im übrigen sehr einfache Zusammensetzen, bezw. über die Bedienung des Triplophons.

Der Apparat ist für sämtliche Plattengrößen verwendbar.

Platten für Triplophon sind unter der Bezeichnung „Triplophonplatten“ zu bestellen.

Preis des kompletten Triplophones Mk. 450,—.

Ihr Einkaufspreis des kompletten Triplophones Mk. 300,—.

Telegramm-Wort: **Sporocarp.**

Berlin S. 42,
Königsstrasse 36.

Deutsche Grammophon-Aktiengesellschaft.

Form. No. 852. 900. 11. 05. (Gedruckt bei J. S. Neuse, Berlin SW.)

As most owners of Edison phonographs know, the quality of reproduction from their machines depends upon a number of factors, including not only the machine, but also the original recordings. Each cylinder usually has its own inherent quality and "sound", due to the way it was made, to surface wear and to other ravages of time such as dirt and mould. These factors vary widely, and may change dramatically from the first to the last grooves of a record, as well as between different copies of the same recording. With cylinders made before the introduction of the 'Gold Moulding' process, even those recorded commercially, these variations can be observed to be more dramatic.

The major controls of quality which the collector can exercise are locating the "best" copies of records and determining model of phonograph to play each one (the 'right' phonograph being that with the most suitable horn and reproducer). This process is tedious, and is of limited scope to the collector with only a small number of machines or cylinders.

Throughout the development of the Edison open horn phonograph, a constant effort was made to improve the technical performance of both the recording and reproducing equipment. In the recording process, the push was on to improve the sensitivity of the recorder, extend its dynamic range and extend and control the frequency response. Recording horns were continually redesigned to accommodate a larger number of performers, concentrate a larger amount of acoustical energy on the recording diaphragm and reduce the tell-tale standing waves in the horn (i. e. horn-echo resonances). Improvements in the material(s) of the cylinder masters and the design of cutting styli resulted in the more efficient transfer of audio information to the master records.

These differences become more apparent on examining the differences among the brown wax, Gold Moulded, Amberol and Blue Amberol cylinders. It is difficult to compare the 100-groove-per-inch and 200-groove-p. i. cylinders, however, since one is not exactly comparing apples to apples. It is important to note, however, that during the period of the 2-minute cylinders, the rotational speed was increased from about 120 r.p.m. to 144 and finally 160r.p.m. The latter was carried through to the 4-minute records. Admittedly, these speeds were arrived at empirically and led to shorter recording times for a given groove pitch, but the resulting increased record surface speeds to some extent enabled the higher frequencies to be recorded:

Spring-driven phonographs were likewise improved, and manufacturing processes used to make quantity copies of cylinders. Improvements were made in the shape and hardness of reproducing styli, the shape and size of horns, the sensitivity of reproducer diaphragms and the uniformity of speed in the motors.

The earliest reproducer styli were of metal. These were inadequate as the changed shape with use and thus wore out quickly. Later, ball-shaped sapphire styli were used, shaped to contact the wall of the groove accurately without damaging it. However, the ball shape did not permit reproduction of the highest recorded frequencies. This problem was later corrected by

ILLUSTRATION (Opposite)

Reference was made in the last issue to a Triplephone Gramophone, presented to the Shah of Persia in 1906, in the report of Leonard Petts' talk on Royal recordings. This German dealer's leaflet of 1905 was found for us by Len in the E.M.I. Archives. Notice the tear-off part at the bottom, which the public would not have seen, giving the cost price to the dealer of 300 Marks, against a retail price of 450 Marks.

elongating the ball into an ellipsoid shape, not unlike that of a door-knob. As the narrow side of the ellipsoid stylus tracked the record groove, it was able to follow and resolve the smaller recorded undulations, the higher recorded frequencies. The last material to be used as the reproducer stylus (as the hardness of record surfaces permitted) was industrial grade diamond. A stylus made of diamond was hard to the extent that it would certainly last the normal life of the phonograph into which it was fitted.

As the form and material of the reproducer styli improved (in direct accordance with the hardness and durability of the commercial cylinder surfaces), so did the construction of the reproducer. The first speakers (as reproducers were called by Edison literature before 1902) employed a very light floating weight, to prevent the stylus from bearing too heavily on the fragile record surfaces of the time. (Very early reproducers had their styli connected directly to the diaphragm, so that the reproducer as a whole had to be adjusted for each record to maintain proper contact on records of different diameters). The small weight meant that only a small amount of vibratory energy was transferred from the stylus-bar through the connecting link to the French pearl glass diaphragm. A further problem was that the early floating weight moved vertically only and not side-to-side. Consequently, the speaker carriage had an adjustment screw which allowed for side tracking adjustment. This adjustment proved to be effective only when the cylinder grooves matched the pitch of the phonograph's lead-screw exactly. Any plastic deformation of the record would cause the stylus to mistrack. This problem was later overcome by constructing the floating weight so that it could swivel on its own axis as well as being able to move up and down. (In all fairness to Edison, the early speakers often served as recorders, for which purpose a separate stylus was fitted, and which made the absence of lateral movement essential).

Diaphragms made of French pearl glass were very stiff and would reproduce with low sound pressure levels. Large amplitude vibration could even cause this type of diaphragm to break unexpectedly. To improve upon these deficiencies, mica (a laminated crystalline material) was substituted for glass. Mica was found to flex with greater ease without breaking, thus permitting louder reproduction.

The use of mica did not correct one major flaw of the pearl glass diaphragms: the inherent property of diaphragm resonance. The major resonance frequency of an undamped diaphragm, rigidly supported at its circumference, can be described by the equation

$$f = 0.47 \frac{t}{a^2} \sqrt{\frac{y}{\rho(1-\sigma^2)}}$$

where t is the diaphragm thickness, a is the radius of the diaphragm, y is Young's modulus, ρ is density and σ is Poisson's ratio.

The construction of the early 'flat' diaphragms resulted in a major and a series of minor acoustical resonances not outside the frequency range of those frequencies which the diaphragm was expected to reproduce. The only dampening on this type of diaphragm resulted from the joining link-stylus-bar assembly and the reproducer (soundbox) air chamber with the horn or ear-tubes. Because of the different horns which were used, the acoustical loading (or impedance) could change greatly, thus affecting the amplitude of and moving the frequencies of the diaphragm's resonances.

Edison's first attempt to correct the resonance problem in the diaphragm (one forced on him by patent litigation) was to introduce a corrugated metal diaphragm to 'smoothe out' the unwanted resonances. The corrugating tends to decouple portions of the diaphragm at the problem frequencies. It also flattens the frequency response, extending its range and enabling the diaphragm to respond to a greater physical movement (i.e. dynamic range). For these reasons the corrugating principle is still used in the design of moving coil (cone) loud-

speakers.

As ne Edison reproducers were designed, they were equipped with ever larger diaphragms to enhance the lower frequencies. These were encased in soundboxes whose dimensions tended to give the best acoustical loading. Besides the corrugated rings of the smaller diaphragms, ribs were also added to smooth out the frequency response further. Along with these improvements, the harder surface of Blue Amberols enabled still heavier floating weights to be used, so that more acoustical energy could be transferred from the record and full advantage taken of the larger diaphragms with their extended dynamic range.

The final reproducer design on Edison phonographs substituted a diamond stylus for the sapphire, further increased the mass of the floating weight, replaced the metal connecting link with silk cord and the metal diaphragm with one of laminated Japanese rice paper. The silk cord was connected to the diaphragm via a button of ceramic-like material (originally ivory) placed at the bottom of the sound chamber throat. The laminated paper diaphragm was impregnated with shellac and further reinforced by a laminated cork concentric ring. This provided a better acoustical smoothing effect than either size of corrugated metal diaphragm.

The rice paper diaphragm is very pliable and reponsive. The plunger-like action of the ceramic button enhances the low frequencies and, because of its low mass and the silk connecting link, the higher frequencies are reproduced with less distortion. This silk connector is in fact a mechanical audio band pass filter, which allows for a smooth balance of sound over the mid-audio frequencies.

Horns are as great a source of questions for the collector as they were to the original buyer. For many years the Edison companies considered the use of a horn for play-back to be still in the experimental stage and urged the use of single and multiple hearing tubes instead. This was particularly true in the era of brown wax recordings, when the frequency response was severely limited and sound pressure levels were low. Later, when horns were supplied, they were of the 14-inch 'witch's hat' variety, or, in the case of the Gem as sold in America, short and conical. Even though the 'witch's hat' has a seven-inch flare, it must still be considered to be basically a continuous conical horn. To be sure, the small horns were scaled up and up to the 56-inch 'Exhibition' type, but these were still of the basic conical design. No doubt at first this type predominated because of its easy fabrication and the belief that it worked reasonably well. However, the conical horn allows the formation of standing waves (suggestive of an echo or reverberation effect) and, like all horns, has its own natural resonances.

The aforementioned deficiencies led Edison to adopt the prototype of the modern exponential horn. These horns were first made in panelled straight form, and later in the Cygnet shape. Finally, the best design evolved in the famous wooden Music Master horn, of the Cygnet type. The Music Master horn was the prototype of the Magnavox radio speaker of the 1920's. In its folded form, this is still the basis of some auditorium and outdoor loudspeaker horns.

In choosing a horn for playing cylinders, it is important to remember that a larger horn is not necessarily better. Also, a given horn will not function equally well with all types of reproducer or all types of cylinder. First, a horn should be acoustically matched to the reproducer. Some reproducers have output sound pressure levels that tend to 'overdrive' the horn, thus causing distortion in the sound that is emitted. This particularly seems to be the case when one uses an early conical horn with a later (large diaphragm) reproducer. In reality, the diaphragm is a primary source of distortion in this case, since its acoustical impedance is not 'matched'.

The later Edison horns of the exponential type generally provide the best smoothness of reproduction, even though a small exponential horn may appear to sound less loud than a large conical one. It may be, however, that the larger horn is simply more directional.

The material from which a horn is made makes little difference to its sound, as it is the column of air in the horn which is vibrating. In the case of a panelled horn, however, the joints should be tight so that the horn itself does not vibrate. Lastly, the throat of the horn should have an airtight connection with the reproducer.

In discussing reproduced sound, one of the major topics to be considered is the uniformity with which the record revolves. For the sound to be reproduced at the proper pitch without waver or flutter, the mandrel must revolve at a constant angular velocity. On some phonographs the speed calibration notches cut into the back guide rod can be used to set the speed at 160r.p.m. Of course, the speed can always be set by counting the revolutions over a fixed period and by iterative adjustments setting the correct speed (a most tedious trial and error method). With a stroboscope, of the proper number of lines, attached to the end of the mandrel, speed adjustments can be made accurately and quickly by calibrating the disc to a neon bulb or fluorescent light. The accuracy of the adjustment can nearly match the frequency accuracy of the mains current operating the bulb.

Even after the initial speed adjustment is made, long term speed accuracy is dependant on the governor's ability to compensate for changes in the torque of the motor. That is to say, in the case of a spring-driven machine, a tight spring should not speed up the mandrel nor should a moderately loose spring slow it down.

Speed flutter is related to the governor's ability to correct for incremental speed variations, the inertia of the drive system and sources of momentary speed variations in the drive train. The early electrically-driven machines have a powerful motor, with a high polar moment of inertia. These characteristics help to overcome flutter despite minor mechanical binding in other parts of the drive train. The governor provides long term speed accuracy. Later spring machines are a far different matter, however; in these, accurate speed depends on the governor and upon finely machined components. The machine as a whole should be well lubricated and kept in a good state of repair. The spring motors, unlike the electrical ones, have little inertia and thus little 'free-wheeling' capability. Although governors in spring motors are generally rather quick to react, they are also generally far too slow to respond to the flutter components of speed variations. This is why accurate speed depends largely on the quality of construction. Belt drive, worm gear or helical gear drive helps to minimise the transmission of flutter from the motor to the mandrel; such flutter is often produced by poorly machined or unevenly worn spur gears (present in many phonographs in old age).

This article has presented a brief outline of the major concerns that a collector of Edison phonographs should bother himself with, if he seeks to obtain the best possible reproduction from his cylinders and machines. It should be stressed that there is no substitute for actual experience with the various types of equipment, however.

Electrical
John C Fesler
Engineer



Dear Editor,

Reading your appeal for items of interest has prompted me to tell readers of a somewhat rare machine in my own collection.

It is a cylinder machine called the 'Champion', and I know of only two others in this part of the world. As the accompanying copy of an original advertisement shows, these machines were given away to purchasers of a few cylinders.

No maker's name can be found, but indications lead one to believe they are of American make, and were branded in this country to suit the individual dealer, as pictures found show different brand names on the same machine.

The unit is mounted on the inside of the case lid, with a handle on the other side of the mounting-board, so that when reversed and clipped at each end, it can be carried.

The mandrel is in the centre of a long shaft, and is lifted off completely for changing the cylinder. One end of the shaft is threaded to act as a feed-screw, and the other has a groove along it which engages a lug inside the drive-gear. The threaded end rests on a half-nut, so that the mandrel and shaft move along as they revolve; the reproducer is stationary. The case is oak, $16\frac{3}{4}$ " x 7" x 7" deep. In November 1910 the Anglo-Australian Importing Co., of Sydney, N.S.W., was urging dealers to take on the Champion phonograph free with orders of six Edison Bell cylinders at 10/6d. The sound is on a par with a 'Puck'.

Queensland, Australia.

Yours faithfully,
A. T. Pepper.

Mr. Pepper's letter (which included some explanatory sketches, unfortunately

A FREE Phonograph for YOU!

(Shown from Front.)

"THE CHAMPION SENIOR"
PHONOGRAPH.

And Price
£6 10s.



Send in your application NOW, and we will send one to your address ABSOLUTELY FREE.

Owing to the enormously increased demand for our RECORDS, as the result of our last DISTRIBUTION OF FREE PHONOGRAPHS, we have decided to give away a further ONE THOUSAND PHONOGRAPHS FREE.

You may choose the machine you prefer from our various styles, including our latest and best—

"THE CHAMPION SENIOR,"

exactly as illustrated, which is listed at £6 10s., and guaranteed for five years.

Now one we intend to give away these expensive machines without charge? The explanation is a simple one.

We hold and control enormous stocks of Phonograph Records. Records are, of course, useless to anyone without a Phonograph. Picture yourself with plenty of music, but no GUN. We propose to give you the GUN to make you feel the need of our music—in other words, we give you a Phonograph to create an increased demand for our Records. Do you see our reason now?

We will send you one of our

**"Champion Senior" Phonographs
Free of any Charge Whatever.**

If you will promise to give a practical demonstration of its wonderful merits in your own home circle and among your friends, using our new and popular Records and distributing our Gramophones and Victor Records, which are sent free for this purpose with each machine.

Write AT ONCE to

**Anglo-Australian Importing
Company,**

Operating S.P.O., SYDNEY,
New South Wales.

GET THEM OUT
and mail to the
ANGLO-AUSTRALIAN
IMPORTERS CO. SYDNEY

I hereby make application for a
FREE Phonograph as advertised by
your Company.

Name.....

Street.....

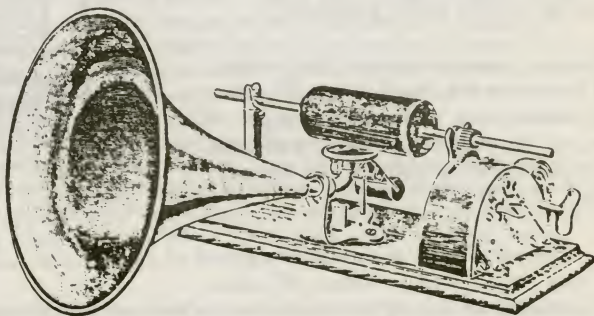
Town..... State.....

not suitable for reproduction) reminded me of an illustration among the photostats of 'Die Phonographische Zeitschrift' which are on loan to us from Dieter Hellauer of Munich, and I reproduce it below. This appeared in 1907, and had apparently just been introduced by the Church Supply Company of Barclay Street (sic), New York. The mandrel drive and feedscrew system appears to be exactly as in the Champion, but it has a further curious feature in that the reproducer is inverted, with a counterbalance to hold it up against the cylinder. The 'Phonographische Zeitschrift' commented on the obviously superior construction compared with the Puck, but wondered if there was a governor, as none is visible in the picture - the possibility of a wind-brake governor inside the motor housing was suggested, presumably because the housing does not appear large enough to contain the usual centrifugal and friction type.

I was also interested in Mr. Pepper's description of the Champion's case, which is presumably not often seen in Australia; these 'reversible' cases were popular in Europe, particularly on Pathé machines, but perhaps these were not widely available down-under. Nor can I think of any American machine with this sort of case, at least among those imported into the United Kingdom. - Ed.

While we are on the subject of unusual makes of phonograph from around the world, a note from the Treasurer asks for information on behalf of a new member in Canada on the Orpheus phonograph. Apparently, this is a Canadian machine, but no details are given, and I have no information about it. Can anyone help?

Travelling-mandrel
phonograph by the Church
Supply Company, New
York - see above.



ATHORN IN NIPPER'S PAW?

As most members will have read in the National press, following the abortive Paramount take-over of EMI last year, the latter has now become part of the Thorn empire, as Thorn-EMI. The record side of the business is a section within the group, known as EMI Music, and it is good to be able to report that our member Len Petts is to be chief Archivist worldwide; his section, which is being re-organised, is now known as EMI Music Archives. I understand that it is planned to operate the Archives on a more commercial basis than hitherto, so as to make them self-supporting.

DE CALUWE COLLECTION

In our review of 'Von Muziekdoos tot Grammofoon', the catalogue of the fine display of the de Caluwé collection at Sint-Niklaas, the latter was transported, as it were, into Holland. Sint-Niklaas is definitely in Belgium, and we apologise to Mr. de Caluwé for the error and also to anyone who has been searching the Netherlands for a phantom collection of gramophones.

Here we show three views of the display; the Lioret section gives the visitor a chance to compare no less than four different models of this interesting make, and the wall display on the right includes a Menestrel phonograph and also a cylinder shaving machine.



I was most interested in Frank Andrews' article on gramophones in the airship R.34, and the subsequent letter from George Frow on the same topic (December 1979 and February 1980 issues). Some years ago I ran an extensive local history project on the airships which had Humberside connections. They included R.34, which broke up in a storm at Howden, and R.100, which was built at Howden. Both these airships had Decca gramophones for crew entertainment, which is a tribute to the silence and stability of airship travel. From discussions with a crew member of R.34 (Corporal F. Smith) and a Mr. Roach of Decca it would seem certain that R.34 carried a Model 1 portable machine. Mr. Smith could not remember which tunes were played on the Atlantic crossing after fifty years, but thought that 'The Wild, Wild Women ... are Making a Wild Man of Me' was one of them. I do not have a date for this record, but if it is 1919 or earlier, then it is a likely contender. The accounts of the flight mention only 'ragtimes', which is a loose term when applied by air historians. Perhaps a Society member could research this, and if he could find the record as well I would welcome a recording on tape or cassette for my archives.

The gramophone of R.100 (which crossed the Atlantic in 1930) was vouched for by the late Mr. Henry Addinell, one of the R.100's engineers. He showed me a photograph of the crew grouped appreciatively round a portable gramophone (unidentifiable, but of later date than the Model 1) and said that he thought it was a gift from Decca. The Decca Company could not confirm this, but thought it not unlikely. Mr. Addinell said that it was "almost played to death" on long flights. Unfortunately he could not remember the records which were played.

However, with the help of Brian Rust I obtained a copy of the 'R.100 March', which was composed to celebrate the airship's arrival in Canada. Not inappropriately it seems to owe something to the tune 'I'm forever Blowing Bubbles'. It was written by Harold Leonard and Glenn Adney and recorded on Victor 216555-A by Harold Leonard and his Windsor Hotel Orchestra. A Canadian correspondent tells me that it was also recorded by Leo Le Sieur and his Orchestra on the Sterling and Apex labels.

Incidentally, any member who may be kindly disposed to search for 'The Wild, Wild Women' should not confuse it with the later title 'Cigarettes and Whisky and Wild, Wild Women'.

I have some other records about airships, the most unlikely of which is 'The Airship and the Swallow' on International Zonophone X-42230, sung by Mr. Arthur Edwardes. The swallow must have been either dim-witted or short-sighted, for he assumes the airship to be 'a great big bird' and attempts to propose to it. On Regal G.6866 there is a sketch by Penrose and Whitlock entitled 'The Kaiser in a Zeppelin', in which the cowardly British Navy is challenged to come up and fight! Someone has given me a recording of 'My Ballooning Girl', which I think is by Billy Williams. If any members can suggest any more airship-oriented records I would be very grateful, and would be happy to swap recordings of the ones I have.

T.S. of London writes for advice on replacing springs and on restoring Edison patent plates. There have been a number of reprints and articles in both this and Ernie Bayly's magazine and I don't think much can be added on springs. You need plenty of confidence, a good pair of gloves and the determination not to let go once you have started winding or unwinding the spring from its barrel!

On the second subject, first, as Mrs. Beeton would have said, obtain your plate. It is attached to the casting by two nickel-plated brass pins. Carefully straighten out these pins on the underside and tap them out to release the plate. It is likely that the pins will fracture as they are straightened; in any event keep the pins, whole or shortened; they can be used again.

The next step is to remove all trace of the original paint. I prefer to use a paint remover, but don't leave the remover on the plate too long or the brass surface itself may be attacked. Other methods can be used, but don't use wire brushes or the like which will scratch the surface. Assuming you now have a clean plate devoid of any paint, the next step depends on the condition of the nickel plating and your own preference. Usually the plating has worn off in parts and you have to decide whether that is acceptable, or whether to have it re-plated or to leave the letters in polished brass. For either of the latter alternatives, the remaining nickel must be removed. Although chemical strippers can be used, I prefer to use metal polish such as Brasso. After a little judicious elbow grease, you should be left with a clean plate with all the raised parts (i.e. lettering and border) brightly polished brass.

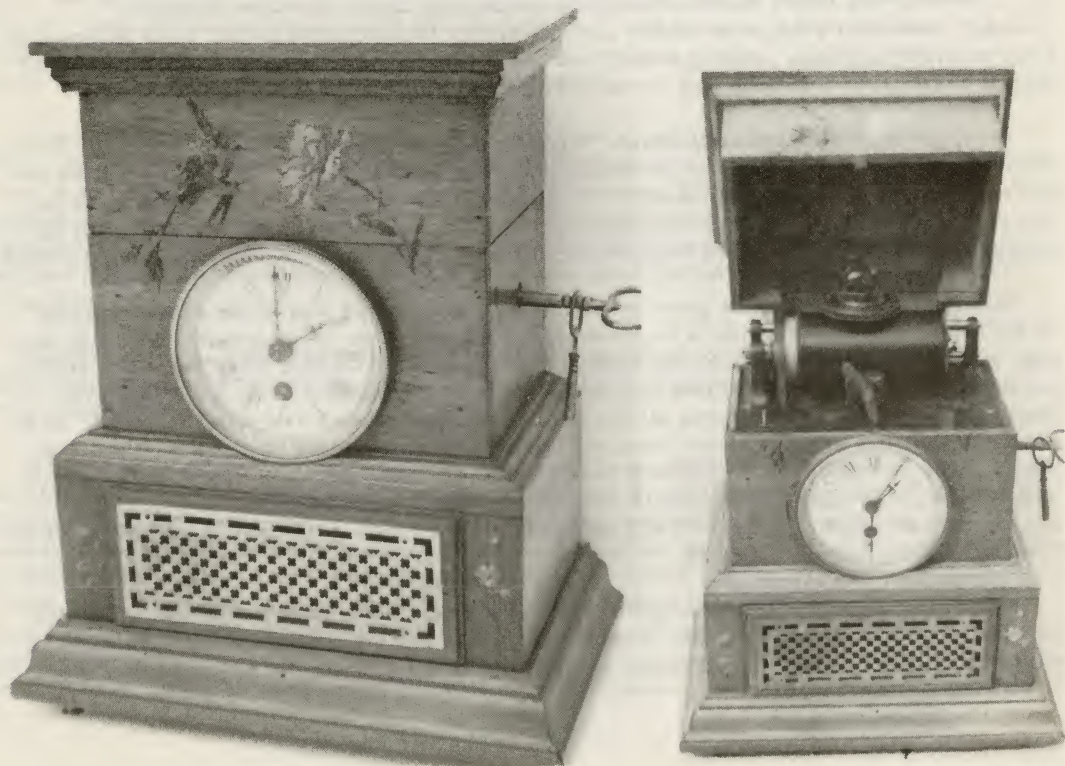
If you want a nickel-plated finish, take the plate to a plating firm and ask for DULL NICKEL, not polished. The price should not be more than 50p. The newly plated (or polished brass) plate is now ready for painting. I use a gloss black aerosol such as can be obtained from a motor accessories shop. Spray on a couple of coats until the background to the lettering is completely covered. Leave to dry for four to five hours.

Meanwhile fix a suitable piece of polishing cloth on to a flat block of wood (about 3" by 2") so that a flat surface is presented. Put the plate face upwards on a flat surface and apply metal polish to the cloth. Rub the cloth GENTLY over the plate surface taking care to ensure that cloth and plate are in close contact over the whole area. Inspect the work regularly until all the letters and the border are clear of paint. It is probable that the serial number area will still have some paint on it which should be removed by careful polishing with a small piece of cloth on a matchstick. Finish off with a clean soft cloth. You should now have a nicely polished black and nickel (or brass) plate which, if the plater did as asked, should match the colour and shine of the original plating on the machine.

Replace the plate with the original pins; if they are unbroken (lucky you!) and can be bent over again, do just that. Otherwise, use a little adhesive (e.g. Araldite) to fix the stubs, and keep the plate flat against the casting until the adhesive has set.

Our request for pictures of unidentified machines has prompted Jean Paul Agnard to send us these two photographs of a phonograph alarm clock which turned up in 1978 in the flea market at Rabat in Morocco. Mr. Agnard says that he has been unable to find any reference to such a machine anywhere, the nearest being an allusion to an 'alarm clock gramophone' advertised in 1906/7, which appears in Ernie Bayly's catalogue of the E.M.I. collection (No.227). He wonders whether this could be a mistake for 'phonograph', although I think that if Ernie says 'gramophone' he means just that. Mr. Agnard's machine has a number '4' stamped under the bedplate and marked in pencil on each wood part, indicating that it was part of a series, not a 'one-off'. It came from Meknès, a town 100 miles east of Rabat.

The style of the clock face and bezel is typical of French clock movements of the late 19th and early 20th centuries, but these movements were exported from France in vast numbers, so that is but a weak clue to the machine's origin. Mr. Agnard makes no comment on the horn, which I assume is pivoted inside the case like the later Amberols. Who can tell us something about this unusual phonograph?



People, Paper & Things

On the occasion of their Diamond Wedding in June, all of us offer our congratulations to Mr. and Mrs. Sydney H. Carter, and the wish that they have many more years together. Sydney is one of those members senior enough to have bought 2-minute (and later 4-minute) cylinders, and is still taking a keen interest in the world of recorded sound, having recently had commercial cassettes made of cylinders, using his electronic Regenerative Process. We wish them well for June, and a gorgeous day for them both.

In the April issue this column drew attention to the strong lobby for recording marches by Alex Lithgow at the Edison studio, and the march 'Boomerang' was mentioned. Its number was not, however, and if anyone wants to look out for this, it is on Blue Amberols 3008 (New York Military Band) and 3023 (National Promenade Band), both transfers from short-lived Diamond Discs. A further example of this dedication business was the National March and Two Step, dedicated by its composer Frank Seltzer to Walter Miller, the chief recorder of the National Phonograph Company. Seltzer (1863-1924) was a composer and cornettist and after years with Brooks, Sousa and others, played with recording bands at Columbia and Edison, where he got to know Miller. His National Two Step appeared in January 1905 on Edison 2-minute 8893, and several of his other compositions were recorded at that period.

In last December's issue I mentioned the thriving Clockwork Music Group in the Newcastle-upon-Tyne area, and forgot to stress that it now acts as a Regional Branch of the Society in the North East. Phil Bailey, [REDACTED] Newcastle NE16 4ES invites enquiries from anyone living within 50 miles of Newcastle whose interests embrace talking machines and records, musical boxes, music hall, early films and wireless and any allied subject. Much research has gone into local artists who made dialect records of the area, most or all of it Geordie. These seem to be the only English dialect records put out, and I say that in the hope that it may push a member from Blackburn or the Black Country to write and tell us of local dialect issues. Meetings of the Clockwork Music Group take place at the Shipley Art Gallery, Gateshead from 2 to 5pm on Saturdays on alternate months, where on July 12th Phil Bailey speaks about early talking machines. For record historians who know their discs, King George V made the first electrically recorded regal record in Shipley Art Gallery in 1928 on Columbia 9414; that's the one with the Tyne Bridge engraved across the record centre.

While it is not chiefly on early recording, a Science Museum booklet 'Broadcasting in Britain 1922-1972' may be recommended at 45p. (about 1 dollar), but that is the 1972 price for a 1972 printing that still seems to be obtainable. This may be recommended not only for telling a jolly good story, but there are in particular several accounts of the recording processes used by the B. B. C. over the years, that I think members would enjoy. I wonder how many people these days would like to turn aside from their silicon chips and have to edit their tapes by soldering or welding, as they did with the Blattnerphone machine which consumed 3 kilometres of tape for a half-hour programme, and how unacceptable it would sound today, but how wonderful then. This booklet is obtain-

able from H.M.S.O., 49 High Holborn, London WC1 6HB or if in America from Pen-
dragon House Inc., 899 Broadway Avenue, Redwood City, Calif. 94063.

Further news has reached us of 'Keeping Track', the projected B.B.C. Radio 4
programme which I mentioned in the last issue. We understand that it is to start at
the end of June, and will be on Saturdays at 12.2p.m.; there will be eight programmes,
in four of which Peter Adamson will appear, and the compere will be Peter Clayton,
Jazz correspondent of the 'Sunday Telegraph'. Joe Pengelly is also to be involved.

A friend across the Channel, Alain Floch, [REDACTED] 75012
Paris, has sent me details of his replicas of complete Pathé reproducers and parts
for same. Enquiries direct to him for details.

Nearer home, many a time it has been intended to offer for publication in these
pages articles and extracts from 'Talking Machine News', 'Sound Wave' and their con-
temporaries, thinking these would be welcomed by the membership. Unfortunately
there is usually so little information content wrapped in verbose puff pastry. The Ed-
wardians, and even more so the Victorians before them, were sesquipedalian, and
this applies as much to American literature. This makes life a little tedious for the
casual reader, but can sometimes be unconsciously amusing, as in this review of a
cylinder in the July 1909 Edison Phonograph Monthly:

10204 Grand Entry March - Albert Benzler

A xylophone solo of an excellent composition that is
admirably fitted for solo work on the xylophone.
Admirers of Mr. Benzler's solo work on this inst-
rument need not be told that it is splendidly played.
Orchestra accompaniment.

Hardly a high-powered promotion!

Lastly we much regret to have to record the death of Bert Langdon, a member for
very many years. Bert came along to most meetings, but after a succession of strokes
some years ago only attended about once a year at the Eccentric Club. A knowledgeable
member, he was also an expert on film history, and at one time used to give 35mm.
shows on equipment fitted up at his home.

8th May 1980

Dorchester, Dorset

Dear Mr. Proudfoot,

It is sad that Mr. Goodall's series of very enjoyable and informative articles has ended.
Referring to his last article, I remember that fifteen years or so ago Harrods were stock-
ing an acoustic reproducer for personal listening to stereo records, through a stethoscope
attachment. It resembled a pre-War pick-up with integral arm and was intended to be
fixed to existing machines.

Yours sincerely, Peter White

On Tuesday, 18th March, 1980, Mr. Ernest Lough, the famous Temple Church Choirboy (now a grandfather) gave a talk to the Society about his recording experiences and life as a choirboy.

Mr. Lough is a very entertaining speaker and gave us much information on the background to his famous recording of "Hear my Prayer" on HMV C.1329.

He joined the Temple Church Choir at the age of twelve though this was considered rather late for acceptance. He attended the City of London School as a day pupil and he told us of his daily life at that time. Lessons until 3.30 in the afternoon and then choir practice until 6.30 or 7 o'clock. Home to Forest Gate, which he reached about 8 in the evening and then home-work. In addition, of course, there were two full services at the Church on Sundays and an oratorio every third Sunday.

The Temple Church was the private church of the judges and magistrates of the Temple, and in 1927 one of them, Lord Chief Justice Banks, was impressed by the Choir's rendering of Mendelssohn's anthem "Hear my Prayer". He thought it might be a good idea to have it recorded. The Gramophone Co. were approached and it was agreed that they should do it at the Temple using their new outside recording van. The first attempt was a fiasco, but on another visit a successful recording was secured and the record was eventually issued with the success of which we all know. Due to the heavy demand the masters soon wore out and a second session was held about six months later.

Master Ernest Lough, as he then was, soon became world famous. People began to flock to the Temple Church and it became necessary to control the flow by issuing tickets for the services. Mr. Lough read out some very amusing letters which he received at the time from people asking for tickets. A little later a report got about that he had died suddenly after singing the last notes of "Hear my Prayer". One day when he and his fellow choristers were playing football outside the practice room a lady came up and asked him where she could contribute to the Ernest Lough Memorial fund! On another occasion he was watching the operation of an automatic gramophone in Selfridges. It was playing one of his records and he overheard someone remark on the tragic death of the young singer! As late as 1967 someone wrote from abroad with an offer to pay for the upkeep of Ernest Lough's grave!

Mr. Lough recalled how "Hear ye, Israel" (from Mendelssohn's "Elijah") was recorded one Saturday afternoon to use up some spare waxes. He had never sung it before, but Dr. Thalban Ball taught him the piece there and then. He considers it his best solo record. "I know that my Redeemer liveth" was recorded in answer to requests and was done at a single session. Mr. Lough referred to it as his 'last fling' as a boy soprano, his voice being about to break at that time.

With characteristic modesty Mr. Lough believes that his success was due to

a combination of circumstances, not least of which was the introduction of electrical recording. For the first time, the public could hear on record the 'angelic' sound of a boy's voice in a Church. He pointed out that all the Temple Church boys sounded the same, as they were all trained in the same way, and he played a record by Dennis Barthel to illustrate the point. He also paid tribute to Dr. George Talban Ball whom he considers one of the greatest of living organists.

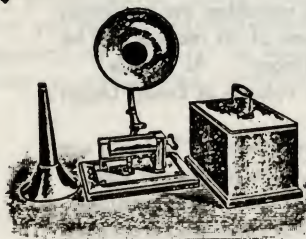
Mr. Lough retired from the Temple Church Choir some years ago, but occasionally sings with them as a deputy.

He told us that contrary to belief he never made much money from his records. There was some talk at first of issuing "Hear my Prayer" on red label, but as we all know it came out on plum. The record was retailed at 4/6d (23p) from which the Temple got a small percentage. Of the latter Mr. Lough got about 25%. The money was invested until he was 21 years of age. When that day came it just about gave him enough on which to get married.

After his talk Mr. Lough spent about half an hour answering questions and autographing records with the utmost courtesy and good humour.

As record collectors, each and every one of us must have turned over hundreds, if not thousands, of copies of "Hear my Prayer" on HMV C.1329 and I suppose had come to look upon it as having some sort of nuisance value. I am quite sure that everyone who attended the meeting on the 18th March will in future treat these records with a new respect, for we shall long remember the charming and delightful personality of the man who made them when a boy.

London Reporter.



Krefelder neuester und billigster Familien-Phonograph
für Aufnahme und Wiedergabe von kleinen Walzen
ist unser

Tip-Top 7

hochglanz vernickelt, Aufnahme scharf und Wiedergabe laut und wird nach Wunsch mit oder ohne Gehäuse geliefert.

Dieses ist der aller billigste Aufnahme-Apparat der Gegenwart und erbitten wir Anfragen direkt, unter Angabe des Quantums an uns zu richten. Wir fabrizieren ausserdem noch

21 andere Phonographen-Modelle, von den billigsten bis zu den teuersten, mit und ohne Geld-einwurf, alles nur erstklassige Präzisionsarbeit.

Preisliste gratis und franco.

Wiederverkäufern höchster Rabatt.

Allgemeine Phonographen-Gesellschaft m. b. H., Krefeld.

Filialen: Berlin S.W., Ritterstr. 75. — London, E. C. Jewry Street 9/10.

***** Grösste deutsche Phonographen- und Walzen-Fabriken. *****

(1902)

CORRESPONDENCE

8 April 1980

Dear Sir,

I would like to add some comments to George Frow's mention of recording speeds in the December 1979 issue; in particular the remark about Columbia retaining speed 80 for so long.

Columbia were indeed the last to keep using speed 80 in this country (certainly up to summer 1927), and in the U.S.A. it was Edison (October 1929, with the Diamond Discs).

What is curious is that speed 80 was possibly more commonplace - before 1925 - than speed 78. The big exception was of course HMV/Victor, but there were many quite substantial manufacturers using speed 80, and I list them below.

- Columbia
- Parlophone
- Edison (Diamond Discs)
- Pathé (Diamond?)
- Brunswick (and Cliftophone)
- Aeolian Vocalion (Aco?)

Maybe readers can add to this list - and of course there may well be other subsidiary labels of the above firms which used speed 80.

Edison usually liked to be different, and the lateral records were recorded at 78.8 rpm. Can anyone identify the last Columbia to be recorded at 80? It would be most interesting to know.

My many collector friends are invited to keep in touch with me at my new address;
[REDACTED] Hull, Humberside.

Yours etc.

Paul Collenette

Hereford, 6th May 1980

Dear Mr. Proudfoot,

With reference to the article on Page 22 of the April 'Hillandale' concerning the trophies constructed by members Stan Springett and Mike Field, I think that the criteria to be used in judging the various categories of machine will do much to dissuade would be exhibitors to the Malvern 'Phonofair'.

While I appreciate that assessment of the restoration work carried out on a mach-

ine would be extremely difficult without photographic evidence, how many members could supply such photographs? I, for one, certainly could not, even though most of the machines in my collection have been restored to some extent, in some cases from rusting wrecks. Even should such photographs be produced, the restoration may not necessarily have been done by the owner.

Our mutual interest is already sufficiently expensive without the additional cost of a suitable camera - the average holiday camera is just not good enough for this type of work. Several members of my acquaintance find sufficient difficulty in affording machines without this extra financial burden, plus the high cost of processing, being wished upon them.

Similarly, in the 'Most interesting Machine' category many members would not even know where to start looking to obtain the information you appear to require, if indeed such information can be obtained.

So, it would appear that the ordinary chap who has a machine of which he is particularly fond - or even proud - and would like to share his pleasure with other members, may feel inclined to leave his machine at home, or even stay there himself, lest he might be considered just an ignorant lout among the members of this learned (and affluent) Society.

Yours sincerely,

Lawrie Wilson

Firstly, I wonder if Mr. Wilson read the second paragraph of the article on Page 22? This makes it clear that the whole object is to leave the options open as far as possible to the day of the competition, so that "anyone who feels he has something worthwhile to enter will do so." That is why four different categories were suggested (Mr. Wilson only mentions two of them), and they are only provisional at this stage.

There is, of course, no need whatever to invest in expensive photographic equipment for the Restoration category; 'holiday' cameras can produce perfectly adequate snaps for this purpose (it is the machines that are being judged, not the photographs), and detailed descriptions could do instead, although photographs seem a great deal easier. I am sorry if Mr. Wilson has so poor an opinion of his fellow members as to suggest anyone would claim a prize for another man's work, and I venture to suggest that anyone who did so would very soon be shown up.

The suggestion that an 'Interesting' machine might be accompanied by researched information was intended to widen the scope, not to narrow it; some people may be lucky enough to have interesting machines which will stand in their own right, but it seems reasonable to give encouragement to those who take the trouble to do research and find out more about our subject;

to suggest that you should not have this category because many people would not know how to set about entering is like saying that you should not have disc-throwing at the Olympic Games because many people would not know how to set about throwing a discus, or even where to get the discus from!

I am proud to be told that our Society is learned (though I hasten to add that we can also enjoy the lighter side), and I only wish I could agree that we were affluent. Let no-one who has a machine to bring to Hereford be under any misapprehension; if it deserves to win, it will win, and the suggestions made on Page 22 are there merely to help anyone in doubt and to emphasise that there will be many different ways of competing. - Ed.

Neasden, 5th May 1980

Dear Sir,

ERA RECORDS

In reply to Donald L. Taylor's request for information on these records (in April 'Hillandale'), if he turns to page 27 of 'Hillandale' No. 25 (June 1965), he will find the first announcement of the records, as given by one of its factors, the New Polyphon Supply Co. Ltd. (these were the only factors of the record known to me, although I expect there were others). What the reprinted letter on Page 27 does not reveal is that Era records were a contract label and the matrices used for them belonged to the Beka Record Co. This German company also manufactured the discs, which were equal in all respects to the single-faced and double-faced Beka Grand Records then being recorded and sold in Britain. The numbers on the Era and the Beka Grand records of that time were both the 'Order Number' and the matrix number, and fall within the one large register of matrix numbers which the Beka Company were using for the whole of their international recording activity and which they had been using from their first issues, beginning at number 1. This numbering scheme was abandoned later, and 'National' blocks of numbers were introduced, the British block being the 40,000 series which, after a while, were given separate Order numbers, as can be seen in the Society's reprinted catalogue (of circa 1920). This still included some of the 40,000 series of matrix/order numbers.

AMERICAN PATHE

Len Watts and myself are seeking information on American Pathé disc records, a search which has been sparked off by George Frow's photo-copied application by the Pathé Freres Phonograph Coy. of the U.S.A. for the registration of a record label styled 'HILLANDALE RECORD' in April 1917. The question is, Were any Pathé records issued in America with this label style? The company itself claims its use since March 20th 1917 in its application. Brian Rust's 'American Record Label Book' does not mention them, but then there are quite a number of errors and omissions in that!

Some more information requested about American Pathé discs is, Did the American

Pathé Freres Phonograph Company ever issue American-recorded repertoire on centre-start discs with American labels or inscribed centres peculiar to the American factories? We are aware that American-recorded material appeared on British centre-start Pathé discs which was being issued in America on paper-labelled edge-start discs, so we do not need information about these. Can anyone help with information about the first discs recorded, made and sold by Pathé of America?

Yours truly,
Frank Andrews

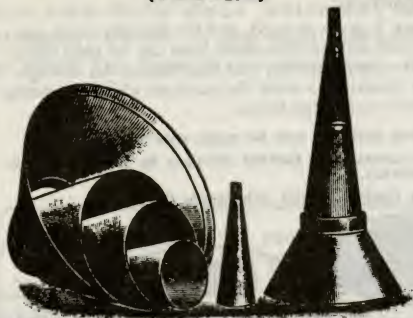
It is sad to have to record, somewhat belatedly, the death in February of Don Ross, who will be remembered as one of the guests at our Jubilee dinner last year. The 'Times' obituary of February 29th recalled his career in music hall, from beginnings as an acrobatic dancer in the immediate post-Great War years, his marriage to Gertie Gitana (fifteen years older than himself), his subsequent success as a booker and agent and his founding of the British Music Hall Society to his election to the honour of King Rat by the Grand Order of Water Rats in 1978.

The death was also announced in February of Muriel Brunskill, the British contralto who recorded for Columbia. Again from the 'Times' we learn that she was born in 1899, studied with Blanche Marchesi and made her debut at the Aeolian Hall in 1920. She was the contralto soloist in Beecham's first 'Messiah' recording (Columbia L2018-2035) of 1927.

Even more belatedly we record the death last summer of Harry Norris at the age of 91. A note from John McKeown reminds us that he was conductor of the D'Oyly Carte Co. in the 1920s and conducted some of the late pre-electric HMV Gilbert and Sullivan sets. Iolanthe had the unique distinction of being shared by two conductors - Norris and G. W. Byng. Norris was said to have conducted the early electric sets of the Gondoliers, Mikado and Trial by Jury, but not even the late George Baker could remember if this was so, and he sang in those sets.

The advertisements reproduced on Pages 57 and 58 were found by Steve Jellyman in the 'Talking Machine News' of 1903, bar the 'Mozart' horn ad., which dates from 1904 and was found by Frank Andrews. Has anyone seen one of these collapsible trumpets?

THE Flexible Fibroid Trumpet Collapsible (PATENT).



Reproducing Musical and all other Records clear and distinct; retaining the purity and sweetness of the original tone, doing entirely away with the metallic and harsh mechanical sound, usually associated with the old-fashioned metal trumpets, and giving the nearest approach to the human voice and instrumental music ever achieved.

Patented:—

McILVRIDE & RIDING, 145 & 147, West Street, Sheffield.

SEAMLESS BRASS HORNS.

Our speciality improves the tone. Absolute freedom from nasal twang
Prices 14-in. 8/-; 18-in. 8/6; 24-in. 11/-; 30-in. 17/6; 42-in. 30/-; 56-in. 70/-

HAMMERED BRASS HORNS.

24-in. 8/6; 30-in. 12/6; 42-in. 25/- Horn Cranes for floor or table, 2/6 and 3/6

EBBLEWHITE, Musical Instrument Maker, 4-5, HIGH ST., ALDGATE.

ESTABLISHED 1840

Trade supplied with every description of Talking Machines and supplies

Cheapest House in the City . . . FOR Phonographs

EDISON GOLD MOULDED RECORDS.

EDISON BELL RECORDS.

PATHE RECORDS.

HESSE & CO.,
4, STONEY LANE, HOUNDSDITCH, LONDON, E.C.

OBSERVE:—Records on hire for an Evening's Entertainment at
One Shilling per dozen.

LIVERPOOL AND DISTRICT GRAMOPHONE AND PHONOGRAPH SOCIETY

by Barry Williamson.

Members will recall that our Diamond Jubilee in 1979 was marked, among other things, by the reprinting of the June 1920 edition of the 'Sound Box', a magazine published by the above Society. As far as I am aware nothing is known of this body, but one reasonably assumes from the fact that our reprint is Vol 1 No. 7 that the first issue appeared in December 1919.

Members' societies are ephemeral in the extreme and can disappear without trace just as soon as those same members stop associating, so how can one trace what may have been a brief and passing series of events long before most of us were born? Our local newspaper seemed the most likely avenue, especially as the morning and evening papers 'The Liverpool Daily Post' and the 'Liverpool Echo' circulate very widely in South and West Lancashire, Cheshire and North Wales. Even better, it has an excellent 'nostalgia' column by Derek Whale, who has occasionally used material I have supplied. The response was at first disappointing and it appeared that the 'Sound Box' was the only remnant, but after a while a letter arrived from Mr. James Rushworth J. P., O. B. E., offering a facility for research which had not occurred to me.

The family name of Rushworth is synonymous with anything to do with music in the Merseyside area. Five generations of Service to Music' is the claim on the letterhead, and a modest enough one in the circumstances. Few collectors in the North West of England and further afield will not have a record or envelope from Rushworth and Dreaper, and although they were a major distributor of records and gramophones, these represented only one aspect of the business. Sheet music, instruments, tuning

and repairs, a registry of music teachers, theatre and concert tickets and their own concert hall were (and mainly still are) among the services offered. From 1907 Rushworth and Dreaper published a concert callender with details of all musical activities in the area. Early editions of these callenders are now rarities. Mr. Rushworth arranged for me to inspect the complete set preserved by the family.

I spent a good many hours reading through the fascinating material in the callenders and almost lost sight of my researches at times. Allow me to digress even further and mention a few of the concerts and events advertised. Most were held in the Philharmonic Hall which was burnt down in the 1930s and replaced by the present excellent hall.

- 1909 Sep. 20th Enrico Caruso (Boxes £4-4-0 (seat six), Stalls £1-1-0, 15/-, 10/6, Gallery and orchestra 10/6); Oct. 2nd Vladimir Pachmann (£1-1-0, 5/-, 4/-, 3/-, 2/-); Nov. 27th. Paderewski; Dec. 4th Clara Butt and Kennerly Rumford.
- 1910/11 Oct. 8th Alice Verlet, Mark Hambourg, Zimbalist; Oct. 22nd Backhaus and Kubelik; Dec. 3rd. Clara Butt; Jan. 28th Pachmann; Feb. 4th Sousa and band.
- 1911/2 Nov. 25th Ellen Terry Recital
- 1914/5 Oct. 31st Kubelik and Maggie Teyte; Nov. 28th Clara Butt; Feb. 16th Melba and Ysaye.
- 1922 Sep. 20th Moiseivitch; Oct. 3rd. Chaliapine and Isolde Menges; Oct. 26th. Climbing Mount Everest by G. L. Mallory (Mallory and Irvine were last seen a few hundred feet from the summit of Everest in 1928).
- 1925/6 Oct. 1st. Amundsen, 'My Polar Flight'; No. 12th Tetrizzini; Jan. 27th Melba, Farewell Performance.

Backhaus was celebrated not only for his pianistic abilities but also for his simultaneous count of the audience, calculation of the box office receipts and subsequent checking of his percentage. The seating plan of the old hall suggests that he would have needed a standing ovation to count the audience in some parts.

The first mention of the Liverpool and District Gramophone and Phonograph Society appears in 1916/7 with the following:

Wednesdays at 7.30

Clarion Café, 28 Lord Street.

The Society meets every first and third Wednesday from September to April and the first Wednesday in May and June.

Chief Objects: Investigation of the Principles of Sound Recording and Reproducing and consideration of the new inventions connected therewith. Musical criticism of records. Technical and other demonstrations by experts, entertainments and social intercourse.

Those who are interested in the development of sound recording and sound recording instruments of any type from a musical, technical or scientific standpoint are invited to become members. Annual Subscription Ladies 2/6, Gentlemen 5/-.

The same advertisement, with sections taken out and subsequently re-instated, appears in 1917-8 (venue King's Café, Church St), 1918-9 (no venue given), 1920-1 (Overseas Club, Bold Street), 1923-4 (Kinema Exchange, 132 Bold St). -Subscription now 3/6 and 7/6. 1924-5 (no venue), 1926-7 (Rushworth's Rooms, subs. now 5/- and 7/6). No change in 1927-9. In 1929-30 a truncated version of the advertisement appears under the title of

the Liverpool and District Gramophone Society, so 'Phonograph' was dropped from the title in the same year as the demise of the Edison cylinder and disc.

Full details of the Officers of the Society are shown in most of the advertisements, and I will mention some of the most durable names; H. W. Keizer as President and Vice-President F. M. Mather in all posts variously between 1916 and 1924, T. N. Latham Secretary, Vice-Pres. and President between 1916 and 1922; W. J. Lloyd and A. E. Parry treasurer and secretary 1920-5; J. Harwood, treasurer 1926-9. Compton McKenzie appears as patron in 1927, and the final advertisement mentions lectures by P. Latham M. A., H. F. Ellingford and Clifford Marshall.

So we know a little about this society which certainly had a continuous existence for a period of some 14 years. More may come to light in the future, but I wonder if the research will produce fascination comparable with those concerts by Caruso, Melba, Ellen Terry and G. F. Mallory.

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